

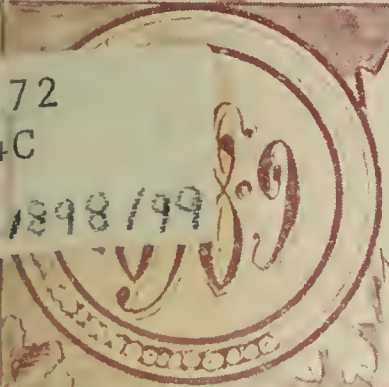
The
Metropolitan
School of Music
of
Toronto

LIMITED



780.72
M594C

1898/99



CANADA'S LARGEST MUSIC HOUSE

Music and Musical Instruments of every Description.

MUSIC PUBLISHERS AND IMPORTERS, MUSIC ENGRAVERS AND
PRINTERS, FOREIGN PUBLICATIONS A SPECIALITY.

VERY
IMPORTANT
TO TEACHERS
AND
STUDENTS.

It is a well-known fact that many Music Dealers in this country keep but a limited stock of Sheet Music and Music Books, thereby handicapping many Teachers and Students in knowing where to obtain their supplies. We carry

Everything in the Music Line

If you, therefore, desire to have your orders promptly and completely filled at the lowest possible discounts, we beg to offer you our services and knowledge, based upon a life-long experience in the Music Business. We believe that we are fully justified in claiming to have the finest and most complete Sheet Music and Music Book Stock in this country.

When you require a Metronome, ask for the "Ideal Metronome." It has no equal.

WHALEY, ROYCE & CO.,

Music Publishers,

158 YONGE STREET, - TORONTO, CANADA.



UNIVERSAL SATISFACTION

Is afforded the musician who plays that MODERN and ARTISTIC Creation, the

WHALEY-ROYCE PIANO

It is one of the best examples of all that is latest and best in the realm of piano construction.

ESSENTIALLY THE PIANO OF THE PEOPLE.

It is admitted by all that no Piano ever put on the Canadian Market has met with such success as the **WHALEY-ROYCE**.

WHY ? Because they are made just as perfect as a Piano can be made.

Toronto Warerooms and Depot for Central Ontario :

Gourlay, Winter & Leeming,

188 YONGE STREET, TORONTO.

Fifth Annual Calendar



1898

1899

1494-96 Queen Street West, Toronto.

BOARD OF DIRECTORS:

PRESIDENT

THOMAS CRAWFORD, M.P.P.

VICE-PRESIDENTS

JAMES SCOTT.

W. T. R. PRESTON.

EDMUND B. OSLER, M.P.

S. HUNTER

TREASURER

W. H. AUGER.

MUSIC DIRECTOR

W. O. FORSYTH.

BANKERS

THE STANDARD BANK

SECRETARY

EDMOND L. ROBERTS,


Newcombe

GRAND
and
UPRIGHT.





Pianos


Endorsed as
“The Finest made in Canada,”
By Artists and others.



Specially
Favorable
Terms



TO
MUSIC
STUDENTS



Sir Arthur Sullivan,
Composer English Opera,
London, England.

Sir John Stainer,
Organist St. Paul's Cathedral,
London, England.

Rev. H. T. Crossley,
St. Thomas.

J. S. Larke, Esq.,
Trade Commissioner
for Canada.

Sir G. A. Kirkpatrick,
Lieutenant-Gov. of Ontario.

F. H. Torrington, Esq.,
Mus. Dir. Toronto College
of Music.

Ed. Fisher, Esq., Mus. Dir.
Toronto Conservatory
of Music.

Miss Maud Harris,
Pupil Oscar Paul, Leipzig.

CALL OR WRITE FOR PARTICULARS.

Warerooms : Octavius Newcombe & Co.
107-9 CHURCH STREET, TORONTO.

| | | |
|--|-------------|------|
| LIBRARY | | |
| THE ONTARIO INSTITUTE FOR STUDIES IN EDUCATION TORONTO, CANADA | | |
| 780.72 M594C 1898/99 | MAR 20 1968 | 4.50 |
| D. C. H. H. | | |

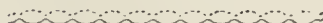
FIFTH ANNUAL CALENDAR

OF THE

Metropolitan School of Music,

LIMITED.

MR. W. O. FORSYTH, DIRECTOR OF MUSIC.



From the founding of The Metropolitan School of Music, in 1894, its development has been eminently satisfactory from every point of consideration. Skillful management on the part of a Board of Directors, composed of men of well known prominence, and thorough and artistic instruction by a large and highly proficient corps of teachers, under the musical direction of Mr. W. O. Forsyth, have combined to secure for the institution a reputation and an influence of a far reaching and most desirable character. This statement is substantiated by a remarkable increase in the attendance of pupils last season, not only from Toronto, but also from near and remote villages, towns and cities of the Dominion, and also of the United States.

IMPORTANT COMPARISON.

The tendency of the age in all branches of education is in favor of systems which are public and which, by mere necessity of competition and open inspection, must present standards and achievements of a character to satisfy the most exacting requirements. As regards ordinary education, the private tutor has virtually become obsolete; the public school has taken his place, and the natural influences to that end were similar to those which now compel recognition of the fact that in music and all other branches of art the only efficient general guarantee is that presented by a properly equipped institution such as The Metropolitan School of Music.

Full examination and comparison must inevitably result in a conviction that the advantages of systematic study in a school of music (with its semi-private and public concerts by pupils; its free and "normal" classes conducted by specialists; its many awards offered as incentives and in recognition of proficiency) are infinitely greater than those resulting from a course with an isolated teacher, however capable. The private teacher has only his or her own individual incentive, whereas those on the staff of a public institution are stimulated by a natural and perfectly legitimate spirit of competition to do everything in their power to advance their pupils. Briefly, then, it may be said that the policy of **The Metropolitan School of Music** is to combine the best results of private work with the inspiration indivisibly associated with large educational establishments where those who attend have so many objects in common.

THE DIRECTOR OF MUSIC.

As a teacher of the piano particularly, and also of every practical department of theory, composition, etc., Mr. W. O. Forsyth, the Director of Music at **The Metropolitan School of Music**, bears a continental reputation of the highest order. In musical literature, too, he is an accepted authority and his name is familiar, as a contributor on important topics, to readers of such special journals as "The Musician," "The Etude," etc., from which, and other publications of a corresponding class, his articles are frequently reproduced in England and America.

Mr. Forsyth has also attained distinction as a composer, artistic in purpose and effect. His many works for the piano and voice, and also for organ, in every instance assert the truest musicianship. Of course the basis of Mr. Forsyth's knowledge of his art was well laid. His educational experiences were exhaustive and of the best character. From early life to the present time he has been a great student. He studied in Germany at the Leipzig Conservatory, and privately with such eminent musicians and artists as Prof. Martin Krause, Dr. Prof. S. Jadassohn, Adolph Ruthardt, Gustav Schreck, Bruno Zwinchter, Richard Hofmann, of Leipzig, and Prof. Julius Epstein, of Vienna; and many of the world's greatest artists he counts among his friends.

Mr. Forsyth's musical and executive abilities have shown to conspicuous advantage in connection with **The Metropolitan School of Music**, the general artistic direction of which is entirely under his control. The work, even in the most elementary departments, gives abundant evidence of the most satisfactory character, a fact which proves the supervision of an experienced master musician. Consequently it may be said that the Metropolitan's Director of Music is pre-eminently qualified for his position.



THE PREMISES.

The building occupied, Nos. 1494-96 Queen Street West, corner of Macdonell Avenue, is admirably adapted for the work of the institution. The reception, office, class and lecture rooms and recital hall are spacious and attractive. Facing the building are extensive private grounds, which make an agreeable outlook, and the surroundings generally are pleasing in every respect. The "Queen" street cars cover the distance from Yonge street in twenty minutes.



DEPARTMENTS OF INSTRUCTION

(For Tuition Fees, etc., see pages 23, 24, 25 and 26).



PIANO—Solo. Ensemble. Accompanying. Sight Reading. Transposition.
Normal Classes.

MUSICAL KINDERGARTEN—

SINGING—Drawing room. Concert. Church. Oratorio. Opera.

ORGAN—Solo. Church services. Improvisation.

VIOLIN—Solo and Ensemble.

VIOLONCELLO—Solo and Ensemble.

FLUTE—

CORNET—

GUITAR, MANDOLIN, BANJO—

THEORY—Primary Theory. Harmony. Counterpoint. Canon and Fugue.
Composition. Orchestration. Musical Form. History of Music.
Acoustics.

LECTURES (Free)—Rudiments of Music. Musical Æsthetics, etc.

ELOCUTION—Vocal and Pantomimic Expression. Delsarte System of
Gesture. Swedish Gymnastics. Physical Culture. Philosophy
of Expression. Phonology. Literature. Dramatic Presentation.
Greek Statue Posing, etc.

PAINTING—In Oils. Water Colors, etc.

DRAWING—In all its branches.

CHINA PAINTING—

CURRICULUM IN MUSIC.

Courses of study are defined elsewhere for those desirous of entering for examinations, to obtain testimonials, certificates and diplomas. It may be said, however, that while specific studies are provided the policy in this regard is an elastic one. Courses of a rigid character, without reference to individual necessities, are apt to bear pernicious results, dwarfing talent and destroying development. Proficiency is the criterion, and this can be secured only by variable means adapted to individual requirements.

THE CLASS SYSTEM.

While the system of private lessons is particularly advised, certain advantages pertaining to class instruction are not ignored. Much depends upon the temperament and disposition of pupils ; applicants can have this explained in consultation. The advantage to children is that they are stimulated by competition and SOMETIMES a better result is gained than when a child studies alone. By the class system, as operated in this institution, pupils are enabled to secure instruction at reduced terms. See scale of fees for particulars.

PRIVATE LESSONS.


May be of any desired duration of time, such as :—

Half an hour, twice a weekly ;

Forty-five minutes, once “

One hour “ “

As a general rule, however, for the study of any practical branch of music, half an hour twice weekly is strongly recommended.

 It is an error to suppose that one lesson weekly is half the value of two lessons. Pupils, from various causes, often practice incorrectly, thus maturing that which is absolutely wrong, and the longer they do so the more difficult it is, for both teacher and pupil, to correct such mistakes. Should it be impossible for a pupil to take two half hour lessons weekly, then the one lesson ought to be *at least* 45 minutes in length, in order that there may be time to thoroughly supervise all work that the pupil prepares.



Piano Course.



The teachers in this department carry out as far as possible the superior methods of instruction adopted by the Metropolitan School of Music. The pupils are required to pursue the most thorough, modern system of technical training practicable ; special attention being given to hand formation and development, the cultivation of touch, interpretation, and a correct musical taste.

FIRST (JUNIOR) EXAMINATION.

Candidates are examined in major and minor scales in unison, legato and staccato ; the latter in both the melodic and harmonic forms, with chords (different touches), broken chords and arpeggios formed from the tonic triads. Scales and arpeggios must be played in octaves as well, and the chromatic scale in similar and contrary motion. Candidates must pass examination in Primary Theory, and Harmony as far as suspensions.

They must show thorough knowledge of, and be able to play with technical ease and expression, eight compositions from a list, to be obtained at the office, or others of about equal difficulty and merit. Selections must vary as regards style and technical requirements, in order to show versatility and musical powers. Beauty of touch and tone, clearness of execution and ensemble (tone balance) with accuracy as to rests, choice of tempo, rhythm, and ARTISTIC USE OF THE PEDALS is particularly considered by the examiners.

ETUDES.

Doering, C. H., Op. 8 ; Heller, selections from Op. 46, 45 and 47 ; Berens, Op. 61 ; Loeschhorn, Op. 66 ; Bach Little Preludes, and the easier two-part inventions ; Kohler, Op. 50, or any other standard, modern studies of equal merit.

SECOND (INTERMEDIATE) EXAMINATION.

Candidates are examined in major and minor scales, harmonic and melodic, in 10ths, 6ths, 3rds, contrary motion ; arpeggios of the diminished 7th and dominant 7th chords ; also same in octaves, legato and staccato, interlocking octaves in scale and arpeggio passages, and double chromatic minor thirds. In addition, must prepare ten numbers from Syllabus, to be had on application, or others of the same grade of difficulty by standard composers, embracing as many styles of compositions as possible ; also pass examination in sight reading of somewhat less difficulty than the compositions specified in the Syllabus.

Candidates must have completed Harmony—JADASSOHN or RICHTER (the former preferred)—and learn one composition entirely unaided. A knowledge of the History of Music and Musical Form AS OUTLINED IN THE INTERMEDIATE THEORY EXAMINATION, (see p. 14), is also required.

ETUDES.

Haberbier, Op. 53 ; Jensen, Op. 32 ; Cramer, Op. 50 (selections from) ; Czerny, Op. 740 ; Clementi "Gradus," Moscheles, Op. 70 (selections from) ; Scharwenka, X., Six Preludes. Similar latitude as to selection, as mentioned in First Examination.

THIRD (SENIOR) EXAMINATION.

Candidates are examined in scales, all forms and touches, which must be played readily and with great evenness ; legato and other octaves, double 3rds-6ths, chromatic double major and minor thirds and augmented 4ths ; advanced arpeggios—various forms ; and must prepare twelve numbers from the list given in the Syllabus, or others of like difficulty and brilliancy.

They must have passed final examinations in Harmony, Counterpoint (simple and double), Canon and Fugue, History of Music from early times to the present, and Musical form.

Candidates must show, by recognizing when played, (if unable to sing) major and minor intervals and scales. This will be regarded as a test of ear cultivation.

ETUDES.

Chopin, Op. 10 and 25, Alkan, 12 Etudes, 25 Preludes Op. 31, Czerny, School of Virtuosity or other advanced studies.

TEACHER'S CERTIFICATE.

Candidates for this certificate must have passed the second year piano examination with honors, and intermediate theory, and have attended the Normal Class for at least one term, when all points relating to teaching and developing pupils correctly will be thoroughly discussed and enlarged upon.

NORMAL TRAINING FOR TEACHERS.

The primary object of the Normal Class is to train teachers *how* to teach. There are many young teachers and graduates who do not know just the best course to pursue with their pupils, and it is the purpose of the Normal Course to give them practical experience regarding the best methods to be used with a variety of pupils. This department is in charge of the Music Director. The students gain information that is of inestimable advantage to them in the pursuit of their vocation. The Teacher's Certificate is then just what it claims to be—an evidence that the holder is qualified to teach ; and not as is sometimes the case where so-called teacher's certificates are only given to pupils who fail to obtain a diploma.

ARTIST'S COURSE (PIANO).

Candidates are examined in scales, which must be played very fluently and in rapid tempo ; double 3rds and 6ths, chromatic double minor and major 3rds, augmented 4ths and other advanced technical material, and must prepare

twelve numbers from the list given in the third piano examination course, or others of like difficulty and brilliancy. Must also pass examination in the Intermediate theoretical course.

Candidates who graduate are required to give a piano recital, to which the public are invited, the programme to contain pieces of varied character chosen from the intermediate and senior grade lists.

Fletcher Music Method.

SIMPLEX AND KINDERGARTEN.

For Children from Five Years Old, upward.



The object of this method is to give a fundamental, systematic and logical musical education in a way which while fulfilling its purpose greatly interests and pleases children. This is accomplished by appealing to their imagination, their love of symbolism and of the picturesque, predominant characteristics of childhood. The principal aims are :—

1. To train the ear.
2. To make children familiar with time and musical signs, and to develop rhythm.
3. To teach them to read music rapidly.
4. To impart a thorough knowledge of the keyboard of the pianoforte.
5. To teach them how to build major and minor scales.
6. To make the fingers and wrists flexible.
7. To create interest to the Great Masters of music, past and present.

After completing the course the pupil is well equipped for practical piano study ; reads music readily, can find every note on the keyboard, knows how to use his hands, feels the rhythm and understands it mentally ; instantly recognizes the key in which he is playing and the chords, etc. None of the natural love for music has been forced out of the child's heart in the gaining of this knowledge, which is as useful for any other instrument, or for the voice, as for the piano.

This method is applicable for pupils of any age over five years, and actual use and public demonstration have proved that all that is claimed for it is accomplished.

During the past two seasons the Fletcher Simplex and Kindergarten Method has been operated with unqualified success at the Metropolitan School of Music, and during last year it was also adopted by the New England Conservatory of Music, Boston, in which city it has been endorsed by such

eminent authorities as Mr. George W. Chadwick, director of the Conservatory ; Mr. J. M. Dickinson, of the State Board of Education ; Signor Augusto Rotoli, Mrs. Helen Hopekirk, the celebrated pianist, and many other equally prominent musicians.

A course of three terms, of ten weeks each, is usually sufficient.

The fee per term of 20 one hour class lessons, two lessons per week, is \$5, *payable strictly in advance*. For two or more members of a family, a reduction of \$1 each is made. Once a term has been entered upon no allowance is made for lessons missed, except in case of protracted illness.

Vocal Course.



FIRST (JUNIOR) EXAMINATION.

Candidates will be examined and tested in tone production and tone quality; evenness of registers, intonation, vocalization and solfeggi.

Must be prepared to sing the intervals of common chords, and a major scale, without accompaniment, starting from any given note.

Must have prepared five songs, any one or all of which may be asked for by the examiners, and an aria of moderate difficulty.

SECOND (INTERMEDIATE) EXAMINATION.

Candidates will be tested in solfeggi and vocalises of an advanced character, tone production, articulation, intonation, evenness of registers, pronunciation of words, phrasing, and concert deportment.

They must be prepared to sing major and minor scales, the latter in the harmonic form—starting from any given note, in addition to major and minor intervals.

Candidates must be prepared to sing seven songs of differing character, two arias in Italian, and sing at sight a simple ballad ; also have passed complete examination in Primary theory.

THIRD (SENIOR) EXAMINATION.

Completion of exercises in vocalization. Candidates must be able to sing any major or minor scale, starting from any given note ; also the chromatic scale, and in addition, must have prepared a *repertoire* suitable to the requirements of the individual.

Must be prepared to sing nine selections, including three from oratorio, and four from opera ; and sing at sight a song or aria of moderate difficulty. Examinations in primary theory, and harmony as far as suspensions, must have been passed.

Those desiring a Vocal Teacher's Certificate must have passed the First examination in piano, as outlined in the Piano Course, and be able to play piano accompaniments with fluency and expression. Furthermore, it is necessary for candidates to have attended the Vocal Normal Class for at least one term of twenty lessons. The Normal Class is designed especially for persons graduating in the Teacher's Course.

SIGHT SINGING.

Special sight singing classes will be organized during each season, and students in all departments of study will find it to their advantage to attend. It is of the first importance that all singers should be able to read readily at sight, and indeed it bears the same relationship to the vocalist as rapid reading does to the pianist. Later on, sight reading classes in instrumental music will be formed to meet the needs of those deficient in rhythm and the ability to play with effect at first trial.

Violin Course



The teachers engaged in this department are ably qualified by education and experience, and pupils are ensured instruction upon the most progressive, correct and artistic lines. For those desiring examinations is given the following syllabus :

The violin course is divided into "Grades," of which the " Preparatory " and Grade I. may constitute the First examination, and the following grades usually, but not invariably, one year apart. In cases where special talent and proficiency are shown, the course, naturally, is made elastic. The following, however, is for general application :

PREPARATORY.

Sound knowledge of the first elements of violin playing, true intonation, position, correct fingering and bowing, strict observance of time, scales exercises and pieces in the first position.

GRADE I.

Thorough knowledge of the first three positions, scales, studies, pieces, and sight reading in the first position.

GRADE II.

The seven positions, technical studies, exercises preparatory to Kreutzer's pieces of moderate difficulty, and sight reading.

GRADE III.

Technical exercises ; studies by Kreutzer and others ; pieces and concertos by Rode, De Beriot, etc., sonatas by Schubert, Mozart, Beethoven. Sight reading. Candidates must pass examination in Primary theory, and the First (practical) piano course examination.

GRADE IV.

(Artist's Course and Teacher's Certificate).

Pieces and concertos by Vieuxtemps, Ernst, Spohr, Wieniawsky, Mendelssohn, Beethoven, Bruch, Bach, Tartini, etc. Must pass examination in harmony as far as suspensions.

The time requisite for this course cannot be estimated, and is dependent upon the talent and proficiency of each candidate.



Theoretical Course.



The course in the theory of music embraces the following subjects :—Harmony, Counterpoint (simple and double), Canon and Fugue, Orchestration, Musical Form, and the History of Music, together with a knowledge of Acoustics.

A thorough knowledge of Harmony and Counterpoint is indispensable to the professional musician, and likewise to all who wish to become educated in music, to understand it intelligently and to be able to appreciate its beauty. For graduating in the Professional Course, the study of the above subjects is both necessary and obligatory, and pupils of *all grades* are advised most seriously to make themselves acquainted and familiar with the fundamental principles which govern the art, and to join some class in musical theory.

The different courses mentioned above are divided into Junior, Intermediate, and Final Examinations. The subjects in each being as follows :

JUNIOR.

Primary Theory. Harmony, as far as suspensions. History of Music from the time of Bach, in the 18th century, up to the present.

INTERMEDIATE.

Completion of Harmony ; Harmonizing melodies, etc. ; Simple counterpoint ; History of Music, from the time of Palestrina to the present ; Musical Form.

FINAL.

Double Counterpoint ; Canon and Fugue ; Instrumentation ; Complete knowledge of Musical Form, with analysis ; History of Music, from the early times to the present.

The Text Books include or are selected from the following :

PRIMARY THEORY :—Cumming's, Mason and Mathews, Piano Primer.

HARMONY, COUNTERPOINT, CANON AND FUGUE :—Jadassohn, Richter, Bridge and Higgs.

MUSICAL FORM :—Pauer, Jadassohn, Mathews' "How to Understand Music," Ousley, Bussler.

INSTRUMENTATION :—Richard Hofmann, Prout, Berlioz.

HISTORY :—Hunt, Naumann, Mathews.

ACOUSTICS :—Tyndall, Helmholtz, Stone's "Scientific Basis of Music."

Metropolitan School of Elocution.

MISS BELLE H. NOONAN, - - - - - PRINCIPAL

(Specially engaged from Boston in June, 1897.)

*Graduate of the Boston School of Expression, under S. S. Curry, Ph.D.,
Principal. Graduate of the Boston High and Normal Schools.
Pupil of Oscar Fay Adams, in English Literature, and
of Mary Cecil Freeston, teacher of Swedish
Gymnastics at the Posse Gymnasium.*



ELOCUTION.

The art of expression, commonly termed elocution, as taught in this department, embraces the most simple and effective methods of training for speakers, readers and teachers. The incidental training teaches proper methods of breathing and voice production, gives flexibility and resonance, and instils an intelligent appreciation of tone-color, harmony, etc. In dramatic and lyric work the course teaches correct mental action in reading and reciting; develops dramatic, oratoric and artistic instincts; and includes the study of recitations, dialogues, impersonations, monologues, dramatic scenes, ballads and all forms of poetry.

PHYSICAL CULTURE.

This branch should enlist the interest of everyone. The training, under the head of "medical gymnastics," is of great physical benefit to those whose occupation is sedentary or who are not in robust health. As a system of physical training, the Delsarte method is incomparable. Unlike others, it conserves the energies instead of wasting them, by avoiding the exhausting and meaningless contortions of the gymnasium, and developing the muscles in healthful normal directions.

By a series of systematic and progressive exercises, breath, voice, body, the entire organism is brought into harmonic relations, giving new life and vigor to the whole structure. All angularity and self consciousness can be entirely eradicated by the persistent practise of these exercises. There is no one, young or old, to whom this training would not be of the utmost value, as it is guided by æsthetic law, and that law is in harmony with the most advanced science and the highest principles of art.

SWEDISH GYMNASTICS.—A course in these imparts health, strength, physical control, an upright carriage, high chest, broad shoulders and general dignity of bearing.

CERTIFICATES AND DIPLOMAS.

Examinations are held in June of each year. Candidates for certificates must have studied in the school for four terms. The course for a diploma extends through two years.

FIRST YEAR COURSE.

Elementary principles of vocal expression, development of dramatic, oratoric and artistic instincts, physical and psychic training of the voice, articulation and pronunciation, Swedish gymnastics, gesture and pantomimic action, Delsarte theory. Four terms in elocution and four terms in physical culture, including Swedish gymnastics and elementary Delsarte.

SECOND YEAR COURSE.

Philosophy of expression, problems in vocal expression, agility of voice, co-operative training for development of unity and sympathetic action of all parts of the body, theory of Delsarte system of gesture, public reading, dramatic presentation, Shakespeare, Greek statue posing. Four terms in elocution, two terms in Shakespeare and two terms in Delsarte.

POST GRADUATE COURSE.

Advanced theory of expression and Delsarte ; artistic interpretation, characterization, platform and stage work ; normal class work. This course can be taken only by those who have completed both the first and second year courses.

TUITION FEES.**ELOCUTION :**

Private Instruction.—Ten one-hour, or twenty half-hour lessons \$15.00

Class Instruction.—The duration of a lesson is in the proportion of 4 pupils to one-hour, 10 lessons constituting a term. Fee 5.00

PHYSICAL CULTURE, Delsarte and other class work will be at the same rates as for class instruction in Elocution, but a larger number of pupils will be accepted in each class.

CHILDREN.—From 6 to 10 years old. The principal objects of these classes are to cultivate grace of body ; to maintain and strengthen the natural purity of the child's voice, and to develop correct habits of speech. Recitations are incidental to the course. Fees are at the rate specified for other class instruction.

EXAMINATION FEES.

| | |
|---------------------|-----------|
| First Year | No Charge |
| Second Year | \$3.00 |
| Post Graduate | 4.00 |
| Testimonial | 50 |
| Certificate | 1.00 |
| Diploma | 5.00 |

NOTES FROM

Dr. S. S. Curry, Boston School of Expression.—"Miss Belle H. Noonan was graduated from the School of Expression, Teachers' course. Her work was excellent in every respect. As a public reader she is attractive and popular. She is well qualified to teach Expression (Elocution) English Literature and Physical Culture and to complement her work by public reading."—June, 1897.

Toronto "Globe," March 9th, 1897.—* * * "Another "request" number was a scene by pupils of Miss Belle H. Noonan, principal of the Elocutionary Department. It was given with sparkling effect and greatly to the pleasure of the audience."

"Saturday Night," June 25th, 1898.—"One of the best and most appreciative audiences ever gracing West Association Hall was present last Friday evening, on the occasion of a dramatic recital by pupils of Miss Belle H. Noonan, principal of the Elocutionary department of the Metropolitan School of Music. * * * * These young ladies sustained their parts in three scenes which took about an hour and a half in performance. It was a severe tax to put upon mere students, and that they should have borne it bravely and successfully is matter for the warmest congratulations."

Metropolitan School of Fine Arts.

DRAWING, PAINTING, CHINA PAINTING, ETC.



TEACHERS :

MRS. S. HUNTER.

MISS M. CARY MCCONNELL.

MISS A. G. SEWELL.

The aim of the Art department is to offer an education—professional or amateur—as thorough and complete as is given by the most highly recognized schools of art. The character of the work accomplished by students since its inception, four years ago, amply proves the excellence of the teaching. The development of individual talent is sought, and the special purpose of each pupil is aided. Those desirous of doing so can be prepared for the examinations conducted by the Provincial (Government) School of Art, and, in addition, can enter for certificates and diplomas granted by the art department of the Metropolitan School of Music. (See next p. for Special Drawing Course).

Among the most popular features of this branch are the classes in sketching from nature. Pupils are, in due course, taken to some of the many adjacent picturesque localities, and there sketch the natural objects presented.

FEES.

MRS. HUNTER,—Painting in oil, water color and pastel ; studies from still life, crayon portraiture and decorative art. Class lessons, twice weekly for ten weeks, \$10.00.

MISS MCCONNELL,—Modelling in clay, drawing from the antique, pastel drawing ; *elementary* \$7.00, *advanced* \$10.00. Oil or water color painting, elementary or advanced \$10.00. Drawing from life \$10.00. Painting from life \$12.00. Sketch class, per term of *twelve* lessons \$3.00.

MISS SEWELL.—All styles of china painting. \$10.00 per term of twenty lessons.

COURSES IN DRAWING.

Freehand ; practical geometry ; linear perspective ; model ; memory or blackboard ; from flat examples ; outline and shaded ; from the antique ; from natural objects, etc. Class lessons, twice weekly, for ten weeks, fee \$5.00.

SPECIAL, METROPOLITAN COURSE.—The examinations held and the certificates granted for this course are not intended to take the place of those offered by the Government, but rather to supplement them. Pupils are encouraged to enter for the Government examinations as well as those offered in the Art Department of the Metropolitan. Attention is drawn to the pen and ink course which is designed to and will be found a very practical help to those desiring to become illustrators.

JUNIOR CERTIFICATE.—

- a.* Elementary Light and Shade (charcoal).
- b.* Applied Perspective.
- c.* Ornamental design. No charge for junior examination.

SENIOR CERTIFICATE.—

- a.* Outline drawing from life.
- b.* Grouping and composition.
- c.* Sketching from life (charcoal).

Examination fee 50 cents. Certificate \$1.00.

PEN AND INK CERTIFICATE (Special).—*a.* Shading from angular objects. *b.* Enlarging, diminishing, outlining and shading from flat examples. *c.* Shading from the round. *d.* Outlining from life. Examination fee, *each separate subject*, for Pen and Ink, 25 cents. Certificate \$1.00.

NOTE.

Candidates for examination in less than the complete number of subjects in a certificate course can, if successful, obtain for twenty-five cents each, a testimonial for whichever section has been passed.

Rules



1. Pupils will not be received for less than one full term of lessons—ten weeks.
2. Punctuality is insisted upon. Pupils who fail in this respect forfeit the time lost.
3. Lessons missed through the absence of the teacher are made good.

4. Lesson dates falling on holidays, when the institution is closed, will be made up.
5. Fees for lessons must invariably be paid in advance and *at the office*, not through teachers. Cheques to be made payable to The Metropolitan School of Music, Limited.
6. Music or books purchased must be paid for within one week, otherwise no discount will be allowed. To avoid delays and annoyance caused by differing editions, pupils are advised to order or purchase at the office. IT IS CONTRARY TO THE RULES FOR TEACHERS TO SUPPLY MUSIC OR BOOKS TO PUPILS OF THE INSTITUTION.
7. Once a term has begun no refund of money will be made in the event of discontinuance of lessons by a pupil. The teachers are engaged for a given number of lessons, and after arrangements are completed vacancies have no value, as new comers to fill them are uncertain.

Miscellaneous.



AGE OF PUPILS.—Children of six years old and upwards are eligible to enter as pupils.

PUPILS IN CONCERTS.—Pupils are by no means obliged to take part in concerts, but if sufficiently advanced they are encouraged to do so.

CONSULTATION.—Appointments can, and are recommended to, be made with the Director of Music, to confer with regard to the attainments or qualifications of those contemplating musical study.

HOME LESSONS.—Those wishing to become pupils of this institution but requiring lessons to be given at their homes, can effect arrangements to that end at a small advance of expense.

SCHOLARSHIPS are announced for competition from time to time in the musical, elocutionary and art departments. Successful candidates are entitled to a specific time of instruction free of charge. The right is reserved to cancel a free or partial scholarship at any time that the pupil fails in diligence of study, or for whatever other reason is deemed sufficient by the Director of Music.

SUPERVISION OF PUPILS.—A FEATURE WHICH CANNOT FAIL TO BE APPRECIATED IS THE OPPORTUNITY AFFORDED PARENTS OF HAVING THEIR CHILDREN'S WORK AND PROGRESS EXAMINED BY MR. W. O. FORSYTH. SUCH EXAMINATIONS ARE FREQUENTLY MADE WITHOUT ANY SPECIFIC REQUEST ON THE PART OF PARENTS, AND A WATCHFUL REGARD IS THUS PRESERVED IN ALL CASES WHERE SPECIAL SUPERVISION SEEMS NECESSARY.

HONORS OBTAINABLE.—These are in the form of scholarships, testimonials, medals, certificates and diplomas, and are to be obtained under certain prescriptive conditions concerning which information can be procured at the office.

MEDALS AND SCHOLARSHIPS.—Among other honors which will be awarded next June, are the "Gerhard Heintzman" scholarship and the "Karn" gold medal. These, under specific conditions, are open to piano pupils studying with Mr. W. O. Forsyth. The "Mason & Risch" annual scholarship will be awarded in the Piano Department to the candidate who in the 1899 examinations seems, in the opinion of the Music Director, most deserving, and who will agree to continue studying during the following year. It will entitle the holder to one scholastic year of class instruction (or an equivalent by private lessons) in theoretical work under Mr. W. O. Forsyth, beginning in September, 1899. A gold medal contributed by Messrs. A. A. Barthelmes & Co., piano action makers, Toronto, will be awarded according to the judgment and decision of the Director of Music. A scholarship (value, \$25.00) offered by Mr. E. B. Osler, M.P., will be awarded in June, 1899, and will go into effect in the following September. Further particulars concerning this scholarship will be announced later.

No pupil can receive a medal or scholarship in consecutive years.

DATES OF ENTERING.—Pupils can enter at, virtually, *any* time, and fees are charged only from the date arranged for the first lesson.

BOARD OF PUPILS.—For non-resident pupils the management can find excellent boarding houses at very reasonable rates. The local surroundings, besides being exceptionally healthful and charming, constitute the most popular residential portion of the city. In this connection it may be said that the locality offers peculiar attractions to those who contemplate coming to Toronto to reside. Socially it is most desirable. The educational facilities, including public schools, a collegiate institute and the Metropolitan School of Music, etc., are all of the first order of merit in equipment and performance. The business portion of the city is within easy reach, and the surroundings—High Park, the Humber river, Lake Ontario, etc.—combine to make the vicinity a singularly delightful one.

ENSEMBLE CLASSES.—In these, advanced pupils have opportunities to practise works for the piano, violin and violoncello ; eight and four-hand arrangements, and transcriptions of symphonies, overtures and chamber music generally. It is impossible to over-estimate the value and importance of thorough training in ensemble playing.

TIME OF COURSE.—No definite time can be fixed for completing a course of study. Each case is effected by the advancement on entering, the number of studies taken, the talent, physical strength and application of the individual student. As has been said elsewhere, proficiency is the criterion, and this can be attained by some in half the time that others require.

BEGINNERS and those not far advanced are especially welcome, as they possess few or none of the faults which are so easily formed by wrong teaching or careless practice, and which prove in many cases almost insurmountable obstacles to high cultivation ; they, therefore, receive more readily correct fundamental principles, and can, as a rule, make steady and rapid progress, uninterrupted by the tedious process of unlearning.

LESSONS DOWN TOWN.—Residents of Toronto at points so remote from The Metropolitan School of Music as to make attendance there inconvenient, can effect arrangements at the Office whereby they may become pupils of the institution and yet receive lessons at the more centrally situated private studios of several members of the staff. Such pupils can, if they desire, avail themselves of all the 'Free' privileges, lectures, etc., and be brought out in recitals and concerts.

GENERAL ADVANTAGES.—Among the great advantages appertaining to pupils of the Metropolitan School of Music, are the musical atmosphere, the attendant growth of ambition and the desire to excel. The incentive of competition—*one of the strongest in human nature*—is invaluable, and is almost necessarily wanting among those who study privately.

Free Advantages.



CHILDREN'S FREE CLASS IN RUDIMENTS.—Beginners or elementary pupils have the opportunity, for one term each, of attending a free class in rudiments, in which are explained the meanings of musical terms, value of notes, key and time signatures and work of relative character. This course is a most valuable aid to practical studies.

FREE LECTURES IN THEORY.—Pupils, older or more advanced than those just previously referred to, also have the privilege of attending, for one term each, a course of illustrated lectures on the theory of music. Among the subjects treated are : Sound in its relation to music ; dynamics ; how to write in the different clefs ; rules to tell the name of any interval ; how scales are formed ; the meaning of foreign words used in music ; how to write and play abbreviations, such as turns, trills, mordents, etc. ; how to classify instruments, and finishing with the formation of triads.

FREE LECTURES IN MUSICAL HISTORY.—During the season a course of lectures on ancient and modern historical subjects will be given. These may be attended free of charge, and will differ in character from the regular (examination) studies in musical history.

FREE LECTURES ON MUSICAL ÆSTHETICS.—At an appropriate point in each season, free lectures on subjects which may be classified under this designation, are given by the Director of Music, who also, about once each month, will have, for the benefit of all pupils of the school who are studying the subject, a free “ review ” class in Junior and Final Harmony.

CONCERTS.—During the year a large number of musical and elocutionary recitals are given by pupils and members of the faculty. The advantage of such recitals is obviously great and need not be materially enlarged upon. Nothing so stimulates a pupil to earnest endeavor as the prospect of performing before an audience, nor can anything else be so effectual in enabling a performer to overcome nervousness. Pupils who have appeared creditably several times in the afternoon elementary recitals are then permitted to take part in programmes of a more advanced character. Such as show superior ability and skill are brought out in evening concerts at the institution and eventually can be given formal, public, opportunities for performing before large audiences.

EXAMINATIONS FOR THOSE WHO ARE NOT PUPILS OF THE INSTITUTION.

Throughout the Dominion are numbers of students who for various reasons are unable to leave home for the purpose of entering some recognized school of music. Many possess high attainments, but being known only in their immediate neighborhood are at great disadvantage on entering professional life in competition with others who have had more extended opportunities. As a means for serving such, The Metropolitan School of Music permits them (upon payment of \$2 entrance for each year, in addition to the regular fees ;) to enter for its examinations held in February and June, and invites correspondence on the subject. The examinations are open to residents of Toronto as well as elsewhere.

Fees.

PAYABLE STRICTLY IN ADVANCE. TEN WEEKS CONSTITUTE A TERM.



Read the "Rules" carefully, pages 18 and 19.

PRIVATE LESSONS.—These can be arranged for any desired duration of time, fees being in proportion to the scale given below.

CLASS LESSONS.—Ordinary class lessons are one hour each, twice weekly. While classes are being formed and until they are complete the length of lesson is in proportion to the number of pupils.

CHEQUES.—Make cheques payable to "The Metropolitan School of Music, Limited."

PIANO.

MUSICAL KINDERGARTEN.—For children from 5 years old and upward.
(See page 10).

| | | | | |
|----------------------|-----|---|-------------------------------------|--------|
| MISS DOROTHY SPRAGGE | - - | } | 20 Private lessons, 30 minutes each | \$6.00 |
| | | | 10 " " 45 " " | 4.50 |
| | | | 20 Class " " | 4.50 |

| | | | | |
|-----------------------|-----|---|-------------------------------------|--------|
| MISS ANNIE J. PROCTOR | - - | } | 20 Private lessons, 30 minutes each | \$7.00 |
| | | | 10 " " 45 " " | 5.25 |
| | | | 20 Class " " | 4.75 |

| | | | | |
|----------------|---------|---|-------------------------------------|--------|
| MISS SARA BURT | - - - - | } | 20 Private lessons, 30 minutes each | \$8.00 |
| | | | 10 " " 45 " " | 6.00 |
| | | | 20 Class " " | 5.50 |

| | | | | |
|----------------------|-----|---|-------------------------------------|--------|
| MISS ABBIE M. HELMER | - - | } | 20 Private lessons, 30 minutes each | \$9.00 |
| | | | 10 " " 45 " " | 6.75 |
| | | | 20 Class " " | 6.00 |

| | | | | |
|--------------------|---------|---|-------------------------------------|---------|
| MISS MILLIE EVISON | - - - - | } | 20 Private lessons, 30 minutes each | \$10.00 |
| | | | 10 " " 45 " " | 7.55 |
| | | | 20 Class " " | 6.70 |

| | | | |
|----------------------------|---|-------------------------------------|---------|
| MR. CECIL CARL FORSYTH - - | { | 20 Private lessons, 30 minutes each | \$12.00 |
| | { | 10 " " 45 " " | 9.00 |

| | | | |
|--------------------------|---|-------------------------------------|---------|
| MR. PETER C. KENNEDY - - | { | 20 Private lessons, 30 minutes each | \$12.00 |
| | { | 10 " " 45 " " | 9.00 |

| | | | |
|----------------------------|---|-------------------------------------|---------|
| MISS RUBY E. PRESTON - - - | { | 20 Private lessons, 30 minutes each | \$25.00 |
| | { | 10 " " 45 " " | 18.75 |

| | | | |
|---------------------------|---|-------------------------------------|---------|
| MR. W. O. FORSYTH - - - - | { | 20 Private lessons, 30 minutes each | \$35.00 |
| | { | 10 " " 30 " " | 17.50 |
| | { | 10 " " 45 " " | 26.50 |
| | { | 20 Normal Class lessons | 15.00 |

VOCAL.

| | | | |
|--------------------------|---|-------------------------------------|---------|
| MISS BERTHA ROGERS - - - | { | 20 Private lessons, 30 minutes each | \$10.00 |
| | { | 10 " " 45 " " | 7.50 |

| | | | |
|------------------------------|---|-------------------------------------|---------|
| MISS CAMPBELL, L. STOTESBURY | { | 20 Private lessons, 30 minutes each | \$20.00 |
| | { | 10 " " 45 " " | 15.00 |

| | | | |
|----------------------------|---|-------------------------------------|---------|
| SIGNOR L. SAJOUS - - - - - | { | 20 Private lessons, 30 minutes each | \$20.00 |
| | { | 10 " " 45 " " | 15.00 |

| | | | |
|----------------------------|---|-------------------------------------|---------|
| MISS AMY ROBSART JAFFRAY - | { | 20 Private lessons, 30 minutes each | \$25.00 |
| | { | 10 " " 45 " " | 18.75 |

SIGHT SINGING.

| | | | |
|--------------------------|---|-------------------------------------|--------|
| MR. PETER C. KENNEDY - - | { | Class instruction, 15 lessons | \$3.00 |
| | { | 10 Private lessons, 30 minutes each | 6.00 |

PRIMARY THEORY.

| | | | |
|--------------------------|---|-------------------------------------|--------|
| MR. PETER C. KENNEDY - - | { | Class instruction, complete course | \$3.00 |
| | { | 10 Private lessons, 30 minutes each | 6.00 |

MUSICAL HISTORY.—MUSICAL FORM.

| | | | |
|----------------------------|---|-------------------------------------|--------|
| MR. CECIL CARL FORSYTH - - | { | Class instruction, 15 lessons | \$3.00 |
| | { | 10 Private lessons, 30 minutes each | 6.00 |

HARMONY, COUNTERPOINT, COMPOSITION, ETC.:

Mr. W. O. Forsyth.

Private lessons, once weekly, for 10 weeks :

| | | |
|------------|-------|---------|
| 20 minutes | | \$12.00 |
| 30 " | | 17.00 |
| 45 " | | 23.00 |
| 60 " | | 30.00 |

Class lessons, once weekly, for 10 weeks :

| | | |
|---|-------|------|
| Junior (in the proportion of 6 pupils to one hour) | | 5.00 |
| Intermediate and Senior (in the proportion of 6 pupils to one hour) | | 6.00 |

VIOLIN.

| | | | |
|-------------------------|---|---|--------|
| MISS NELLIE H. WALMSLEY | - | { 20 Private lessons, 30 minutes each | \$8.00 |
| | | { 10 " " 45 " " | 6.00 |

| | | | |
|------------------|---------|---|---------|
| MISS KATE ARCHER | - - - - | { 20 Private lessons, 30 minutes each | \$15.00 |
| | | { 10 " " 45 " " | 11.25 |

VIOLONCELLO.

| | | | |
|-------------------|---------|---|--------|
| MISS A. M. SYDNEY | - - - - | { 20 Private lessons, 30 minutes each | \$8.00 |
| | | { 10 " " 45 " " | 6 00 |

CORNET.

| | | | |
|------------------|---------|---|---------|
| MR. J. M. DAWSON | - - - - | { 20 Private lessons, 30 minutes each | \$12.50 |
| | | { 10 " " 45 " " | 9 50 |

MANDOLIN, GUITAR, BANJO.

| | | | |
|-----------------------|-------|---|--------|
| MISS F. J. A. CADIEUX | - - - | { 20 Private lessons, 30 minutes each | \$8.00 |
| | | { 10 " " 45 " " | 6.00 |

| | | | |
|------------------|---------|---|---------|
| MR. G. H. OZBURN | - - - - | { 20 Private lessons, 30 minutes each | \$12.00 |
| | | { 10 " " 45 " " | 9.00 |

ELOCUTION, PHYSICAL CULTURE, ETC.

Miss Belle H. Noonan. (See page 15).

DRAWING PAINTING. CHINA PAINTING, ETC.

For list of Teachers and Fees, see page 17.

EXAMINATION FEES.

| | | | |
|---|---|----------------------|--------|
| JUNIOR Theory Course | } | PRIMARY THEORY..... | \$1.50 |
| | | HARMONY..... | 1.50 |
| INTERMEDIATE “ | | | 3.00 |
| FINAL “ | | | 4.00 |
| VOCAL AND INSTRUMENTAL, | | 1st Examination..... | 2.50 |
| “ “ “ | | 2nd “..... | 3.00 |
| “ “ “ | | 3rd “..... | 4.00 |
| ENTRANCE FEE (in addition to the regular charge for examinations) | | | |
| for candidates who are not pupils of the Metropolitan, each examination | | | 2.00 |
| TESTIMONIAL | | | 50 |
| CERTIFICATE, each Department | | | 1.00 |
| DIPLOMA, OR TEACHER'S CERTIFICATE | | | 5.00 |



Calendar.



A calendar indicating the duration of lesson terms has no special significance as pupils *can enter at any date*. The regular scholastic year begins on September 1st, and ends on June 30th. All ordinary legal holidays are observed and pupils are not charged for lessons falling due on such days. The regular vacations are :

CHRISTMAS : Beginning on Friday, Dec, 23rd, 1898 ; lessons resumed on Tuesday, January 3rd, 1899.

EASTER : Beginning on Good Friday, March 31st ; lessons resumed on the first following Monday.

Those pupils who desire to take either the February or June examinations are **STRONGLY ADVISED** to begin their studies early in September.



NORDHEIMER

NEW
SCALE
UPRIGHTS

PIANOS

Are Beautiful in Tone

Perfect in Construction

Unique in Design.

You are cordially invited to call
and inspect these instruments.

A. & S. NORDHEIMER

15 KING ST. EAST

TORONTO.

Sole Agents for the world
renowned

Steinway Pianos.

SPECIMEN PROGRAMME.

| | | |
|------------------------|--|---------|
| Chopin..... | Valse, Op. 34 No. 1..... | Piano |
| | Mr. G. W. Coppin | |
| Schumann..... | a. Moods (from Fantasie pieces).... | " |
| Ludwig Schytte | b. Rhapsodie, D flat..... | " |
| | Miss Dorothy Spragge | |
| Hawley | Because I love you, Dear..... | Song |
| | Miss Carrie Jones | |
| Liszt..... | a. Sonnet, No. 6 | Piano |
| Paganini-Schumann..... | b. Caprice, E major..... | " |
| | Miss Abbie M. Helmer | |
| Adelaide Proctor..... | The Legend of Bregenz..... | Reading |
| | Miss Florence Galbraith | |
| Liszt..... | Rigoletto (Fantasie)..... | Piano |
| | Miss Millie Evison | |
| Strelezki..... | The Charmer Waltz..... | Song |
| | Miss Louise Nixon. | |
| Chopin..... | Ballade, Op. 47..... | Piano |
| | Miss Gwendolyn Roberts | |
| Schuett, E..... | a. Tendre Aven..... | " |
| Chopin..... | b. Etude..... | " |
| | Mr. Walter H. Coles | |
| Rossini..... | Una Voce Poco Fa (<i>Barber of Seville</i>)..... | Aria |
| | Mrs. Seymour Hambly | |
| Mendelssohn..... | Concerto, G minor (last movement)..... | Piano |
| | Miss Annie J. Proctor | |

Orchestral accompaniment, 2nd piano, Miss Abbie M. Helmer

J. C. McLEAN

Dealer in

HIGH GRADE*Pianos and Organs*SHEET MUSIC and MUSICAL MDSE.*The high grade**"MORRIS"**piano a specialty*1154 Queen St. West
Toronto.



Stanley Pianos



ARE
NOTED
FOR

SUPERIORITY OF CON-
STRUCTION

SCIENTIFIC APPLICATION
OF ACOUSTICS

SONORITY AND SINGING
TONE

SURETY OF ACTION

STAYING POWERS

Call and see them or write
for Catalogue.



Phone 5527.



The Stanley Piano Co. of Toronto,

Factory :

93-95-97 NIAGARA ST.

LIMITED
Warerooms :

SPECIMEN PROGRAMME.

ELOCUTIONARY DEPARTMENT.

June 17th, 1898.

| | | |
|-------------|----------------------|-------------|
| Piano. | Kammenoi—Ostroï..... | Rubinstein |
| | Miss Minnie Claxton | |
| Song..... | Night Time..... | Vande Water |
| | Miss Florence Welch | |

Scenic Sketches : Mrs. Montessor's Friend

Written for the Emmanuel Club of Radcliffe Ladies' College, Cambridge, Massachusetts.

Scenes 1 and 2 : Mrs. Montessor's Drawing Room.

Scenes 3 : Room belonging to Lillian and Gladys in the Radcliffe dormitory, arranged after the order of a Harvard senior.

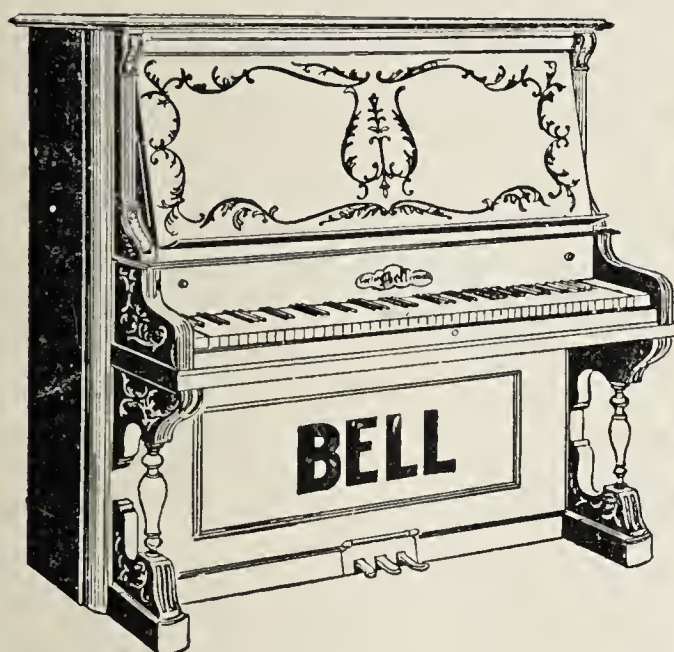
CHARACTERS :

| | | |
|--|-----------------|---------------------------|
| Mrs. Montessor, | - - - - - | Miss Victoria Loane |
| Edith Montessor, | - - - - - | Miss Ida Mulholland |
| Doris, orphan niece who has lost all interest in life, | | Miss Bessie Violet |
| Madam Bogusky, of Thibet, | - - - - - | Miss Maude Blain |
| Gladys Gadabout. | - { Radcliffe } | - Miss Helen F. Hamilton |
| Lillian Gadabout. | - { Seniors } | - Miss Florence Galbraith |
| Arline Roquet, otherwise Aileen O'Rourke, } | | |
| Mrs. Montessor's French maid | - } | Miss Lillian M. Welch |

| | | |
|-------------|---|-----------|
| Song..... | The Charmer (Waltz Song)..... | Strelezki |
| | Miss Louise Nixon | |
| Piano..... | Valse, E minor..... | Chopin |
| | Miss Violet Wadsworth | |
| Aria..... | Una Voce Poco Fa (<i>Barber of Seville</i>) | Rossini |
| | Mrs. Seymour Hamblly | |
| Piano | Silver Spring..... | Wm. Mason |
| | Miss Annie J. Proctor | |

GREEK TABLEAUX, By Pupils in Delsarte.

| | |
|-----------------------------------|---|
| Train of noble maidens. | Averting the anger of the Gods. |
| The toilet of the bride. | a. Socrates rescuing Alcibiades. |
| A summer idyl. | b. Briseis taken from Achilles. |
| The Carnival. | Boadicea, <i>right</i> , Orpheus and Eurydice ; |
| In the studio. | <i>left</i> , Three Graces. |
| Dance of the Muses. | Battle of the Amazons. |
| Aurora's train | Death of Priam. |
| Punishment of the hand maidens of | Wounded Iphigenia. |
| Penelope. | Death of Poliko. |
| The slave mart. | Searching for the slain. |



BELL... PIANOS...

The Bell Tone

The one great object for which a piano is made is the tone.

The Bell Piano possesses in the fullest degree the essential qualities of a perfect tone : purity, sweetness
richness, power, singing quality, and
evenness.

Bell Piano Warerooms,

Toronto—70 KING ST. W.

Hamilton—44 JAMES ST. N.

London—167 DUNDAS ST.

Head Office and Factories—Guelph.

SPECIMEN PROGRAMME.

Annual closing concert,
June 28th, 1898.

| | | |
|-----------------|--|----------------|
| Piano duo..... | Morceaux Melodieux, Op. 174, Nos. 4, 5, 6..... | Gurlitt |
| | Misses Ethel Mountain and May Tomlinson | |
| Aria..... | Judith..... | Concone |
| | Miss A. M. L. Schubart | |
| Piano..... | Valse, A flat, Op. 64, No. 3..... | Chopin |
| | Miss Mildred Pett | |
| Vocal..... | Anchored..... | Michael Watson |
| | Mr. O. B. Dorland | |
| Piano..... | Kammenoi—Ostroï..... | Rubinstein |
| | Miss May Wookey | |
| Piano duet..... | Entrac'te Gavotte..... | Gillet |
| | Misses C. Wardman and M. Palmer | |
| Scene..... | { Leah, the Forsaken (scene 2 ; act iv.).... | Augustin Daly |
| | a. Leah, the Jewish Maiden | |
| | b. Rudolf, the son of a Christian | |
| | Miss Florence Galbraith | |
| Piano..... | Shepherds all and Maidens fair..... | Nevin |
| | Miss M. M. Reid | |
| Vocal duet..... | Hark to the Mandoline..... | Parker |
| | Misses Louise Nixon and Bertha Rogers | |
| Piano..... | { A. If I were a Bird..... | Henselt |
| | B. Impromptu..... | Hugo Reinhold |
| | Miss Gwendolyn Roberts | |

Presentation of Diplomas, Certificates, Medals, Scholarships, etc.

| | | |
|----------------------|---|---------------|
| Piano..... | { A. Prelude..... | Chopin |
| | B. Hunting Song..... | Mendelssohn |
| | C. Etude in G flat, (on black keys)..... | Chopin |
| | Miss Millie Evison | |
| Vocal..... | Forbidden Music..... | Gastaldon |
| | Miss Caroline Jones | |
| Violin..... | Cavatina..... | Carl Bohm |
| | Miss Nellie H. Walmsley | |
| Piano..... | Valse Caprice..... | Rubinstein |
| | Miss Maggie Mitchell | |
| Aria..... | Habanera (<i>Carmen</i>)..... | Bizet |
| | Miss Bertha Rogers | |
| Piano..... | Florence Valse Brillante.. | Emil Liebling |
| | Mr. Walter H. Coles | |
| Vocal Quartette..... | There's Peace on the Deep..... | Emerson |
| | Messrs. G. R. and C. Evans, J. McK. Stinson and O. B. Dorland | |

Accompanist, - - - - - Mr. Peter C. Kennedy.

The following is a list of successful candidates in the 1898 examinations. The names are arranged alphabetically and not according to marks taken. There was in addition, a large list in the calendar for 1897.

RUDIMENTS.

| | |
|----------------------------------|----------------------------------|
| Miss Margaret Applegath, Toronto | Miss Evelyn Pamphilon, Toronto |
| “ Mildred Dean, “ | “ Mabel Perry, “ |
| “ Ethel Dodds, Bolton, Ont. | “ A. M. L. Schubart, “ |
| “ Helen Duncan, Toronto | “ Marjorie Sewell, “ |
| Mrs. Seymour Hambly, “ | “ May Tomlinson, Toronto Junct. |
| Miss Lillian Hubbard, “ | “ Violet Wadsworth, Toronto |
| “ Marion D. Jack, “ | “ Dotty Winchester, “ |
| “ Ida Logan, “ | “ Alice E. Williams, Camden East |
| “ Cora McGinnis, “ | Mr. Carl Wolfe, Toronto |
| “ Emma Millen, “ | |

HISTORY OF MUSIC, 1ST YEAR.

| | |
|--------------------------------|-----------------------------------|
| Miss Minnie Claxton, Toronto | Miss M. M. Reid, Sunderland, Ont. |
| “ Mabel Carey, Corbetton, Ont. | “ A. B. Todd, Toronto |
| “ Ida Frederick, Toronto | “ Alice E. Williams, Camden East |
| “ Annie Lake, “ | “ Mabel Woods, Toronto |
| “ Mildred Lawrie, “ | |

MUSICAL FORM 1ST YEAR.

| | |
|-----------------------------|-------------------------------------|
| Miss Lotta Broomer, Toronto | Miss Annie Lake, Toronto. |
| “ Minnie Claxton, “ | “ M. M. Reid, Sunderland, Ont. |
| “ Ida Frederick, “ | Mr. Carl Wolfe, Toronto |
| “ Mildred Lawrie, “ | Miss Alice E. Williams, Camden East |

MUSICAL FORM, FINAL.

| | |
|---------------------------------|---------------------------|
| Miss Jeanette Anderson, Toronto | Miss Mabel Woods, Toronto |
| “ A. B. Todd, “ | |

JUNIOR HARMONY.

| | |
|---------------------------|----------------------------------|
| Mr. John Kennedy, Toronto | Miss Clara Wardman, Toronto |
| Miss Annie Lake, “ | “ Emily Westwood, “ |
| “ Ethel Mountain, “ | “ Alice E. Williams, Camden East |
| “ Ruth Norwich, “ | |

FINAL HARMONY.

| | |
|--------------------------------|----------------------------------|
| Miss Mabel Partridge, Toronto | Miss Mabel Woods, Toronto |
| “ Mildred Pett, “ | “ Alice E. Williams, Camden East |
| “ M. M. Reid, Sunderland, Ont. | “ May Wookey, Toronto |
| Mr. Frank Taylor, Clarkson. “ | |

SIMPLE COUNTERPOINT.

| | |
|-----------------------------------|--------------------------------|
| Miss Jeannette Anderson, Toronto. | Miss Mildred Lawrie, Toronto. |
| “ Mabel Carey, Corbetton, Ont. | “ M. M. Reid, Sunderland, Ont. |
| “ Mary A. Harris, Toronto. | |

VOCAL, 1ST GRADE.

| | |
|---------------------------------|-------------------------------|
| Mr. Oliver B. Dorland, Toronto. | Mr. George R. Evans, Toronto. |
|---------------------------------|-------------------------------|

VOCAL, 2ND GRADE.

| | |
|-------------------------------|----------------------------------|
| Mrs. Seymour Hambly, Toronto. | Miss A. M. L. Schubart, Toronto. |
| Miss Bertha Rogers, “ | Mr. John McK. Stinson, “ |

REED ORGAN.

Miss E. Shaw, Toronto.

PIANO, 1ST GRADE.

| | |
|------------------------------------|--------------------------------|
| Miss Rosa Danson, Toronto. | Miss Marjorie Sewell, Toronto. |
| “ Mildred Dean, “ | “ A. B. Todd, “ |
| “ Ethel Dodds, Bolton, Ont. | “ May Tomlinson, Toronto Jct. |
| “ Helen Duncan, Toronto. | “ Violet Wadsworth, Toronto. |
| “ Marion D. Jack, “ | “ May Wookey, “ |
| “ Emilie Pearson, Meadowvale, Ont. | |

PIANO, 2nd GRADE.

| | |
|---|-------------------------------------|
| Miss Mild. M. L. Allen, Millbrook, Ont. | Miss. Anna M. Fair, Millbrook, Ont. |
| “ Jeanette Anderson, Toronto | “ Mildred Lawrie, Toronto |
| “ Millie Brownlow, Toronto | “ Josie Murton, “ |
| “ Minnie Claxton, “ | “ Mabel Partridge “ |
| “ Mabel Carey, Corbetton, Ont. | “ M. M. Reid, Sunderland, Ont. |
| “ Char. L. Cochrane, Millbrook, Ont. | “ May Wookey, Toronto |
| “ Harriet M. Eames, Rochester, N. Y. | “ |

ELOCUTION.

| | | | |
|------------------------|-------------|---------------------|-------------|
| Miss Helen F. Hamilton | } 1st year. | Miss Victoria Loane | } 2nd Year. |
| “ Ida Mulholland | | “ Lillian M. Welch | |
| “ Nelly Norwich | | | |
| “ Bessie Violet | | | |

ART.

| | | | |
|---------------------------|---|--|----------------------------------|
| Mrs. C. Anderson, Toronto | } | Elementary Light and Shade Drawing. | |
| Master Victor Cole, “ | | | |
| Miss Mazo Roche, “ | | } | Shading from angular objects. |
| Master Tyler Wells, “ | | | |
| Miss Lottie Campton, “ | | | |
| Master Robert Stewart, “ | | | |

Pupils in this department also received certificates from the Provincial School of Art as follows :

Mrs. C. Anderson, Model drawing; Miss Lottie Campton, Linear perspective; Miss Mazo Roche, Linear perspective and Model drawing.

SPECIAL AWARDS.

Miss Annie J. Proctor—Piano Teacher's Certificate. Miss M. M. Reid—Piano Teacher's Certificate. Miss Dorothy Spragge—Piano Teacher's Certificate. Miss Victoria Loane—Diploma as a graduate of the Elocution department. Miss Lillian M. Welch.—Diploma as a graduate of the Elocution department.—The cash award offered by Mr. James Scott, vice-president of the Metropolitan School of Music, was divided into two cheques, one to Miss Florence Galbraith (Elocution), the other to Mrs. Seymour Hambly (Vocal). The Gerhard Heintzman Piano Company's annual award this year took the form of a scholarship, which was divided equally between Miss Gwendolyn

Roberts and Miss Abbie M. Helmer. The Mason and Risch Piano Company's annual scholarship was awarded to Miss May Wookey. Messrs. A. A. Barthelmes and Co., of Toronto, manufacturers of piano actions, contributed a gold medal which was awarded to Miss Bertha Rogers (Vocal). The gold medal annually offered by Messrs. D. W. Karn and Co., piano manufacturers, of Woodstock, Ont., was this year awarded to Miss Millie Evison (Piano).

PREVIOUS MEDALISTS.

Miss Maude Quelch, 1895, Silver
" Abbie M. Helmer, 1896, Gold
" E. L. Duff, 1896, Silver

Miss Ruby E. Preston, 1896, Gold
" Gwendolyn Roberts, 1896, Gold
Mr. Walter H. Coles, 1897, Gold

E. A. Peaker, D. D. S.

Ken. Peaker, D. D. S.

Drs. E. & K. Peaker

= Dentists =

Tel. 5362. 1249 Queen St. W., Toronto

PRESS NOTICES.

A concert was given on Thursday evening by pupils and members of the faculty of the **Metropolitan School of Music**, Mr. W. O. Forsyth, music director. The former represented the character of the teaching done in the piano, vocal and violin departments of the institution, and, in view of the superiority of their performances, are entitled to unqualified praise. It was indicated very clearly that thoroughness and artistic ideals are the guiding lights within the **Metropolitan School of Music**, and there was a very noticeable absence of those "mechanical" renditions against which a widespread outcry has of late years been raised. And, after all, technic may be properly the handmaiden of art, but true art must inevitably die under processes in which its would-be votaries—students—are inculcated with what amounts to little, if anything, beyond facility in vocal or instrumental gymnastics. It is therefore most satisfactory to find that in the Metropolitan this pitfall for teachers and pupils is carefully guarded against, and, as evinced in the concert under notice, the true spirit of art is nourished and cultivated.—*Toronto World*, Jan. 22nd, 1898.

On Tuesday evening the annual closing concert of the **Metropolitan School of Music**, Mr. W. O. Forsyth, director, was given at West Association Hall, the audience present being very large and fashionably representative. The programme was distinctly worthy of the occasion, and the manner of its rendition was in characteristically artistic proficiency.—*Globe*, June 30th, 1898.

Tuesday evening's "closing" concert by the **Metropolitan School of**

Music was in every sense a splendid affair. The flower of West End society was present in large numbers, and seldom has Association Hall contained an equally gratified audience. The programme was much too long to be commented on in detail, but the high standing character of the institution, so ably directed by Mr. W. O. Forsyth, is in itself a sufficient assurance of dignity and merit * * *

Speeches of the most enthusiastic character were made by the Metropolitan's president, Mr. Thos. Crawford, M.P.P., and by Mr. E. B. Osler, M.P., a member of the board of directors. Judging from the tenor of these and the general display throughout the evening, it may be said that the **Metropolitan School of Music** has attained a position of paramount importance. The affairs of the institution are in such splendid condition that, according to official announcement, the directors feel justified in considering plans which have for their object further development, upon very large lines, within the near future.—*Once-a-Week*, July 2nd, 1898.

All who were at West Association Hall on Monday evening must have felt gratified with the delightful entertainment provided by the **Metropolitan School of Music**. This was in the form of a recital by elocutionary pupils assisted by vocal and instrumental students of the Metropolitan.

The allotment of readings and impersonations and the really brilliant way in which the pupils acquitted themselves throughout, was in the highest degree creditable to their teachers, and the entertainment in its entirety is to be classed among the best given by the **Metropolitan School of Music**.—*Mail*

GOURLAY, WINTER & LEEMING

188 YONGE ST.

Two of the few
Pianos that

IMPROVE
WITH USE

are the

KNABE

and

GERHARD

HEINTZMAN

SELL
HIRE
EXCHANGE

TUNE
REPAIR
RE-POLISH

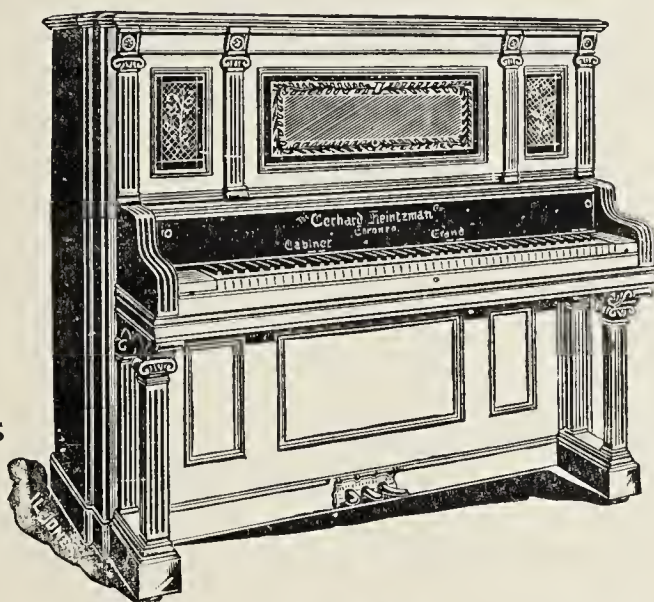
MOVE
PACK
STORE ...

Pianos

Pianos

Pianos

Favor our
Warerooms
with a call.
It is always a
pleasure to
exhibit our
Stock and Prices
for your
inspection



PIANOS
RENTED
TO
STUDENTS
AT
LOW
RATES

Gourlay, Winter Leeming

188 . .

YONGE

STREET,

TORONTO

NEW SONGS

In Keys to suit
all Voices

| | | |
|------------------------------------|----------------------|------|
| Dream of Paradise (A) | Hamilton Gray.. | 60c. |
| Heavenly Song (The) | " " | 60 |
| Scent of the Lilies | Gerard F. Cobb | 50 |
| Forge (The) | Michael Watson | 50 |
| Shepherds' Cradle Song | Arthur Somervell | 50 |
| Saved by a Child. > | M. Piccolomini | 50 |
| Life of a soldier (The) | Gerald Lane | 50 |
| Last Parade (The) | Paul Rodney | 50 |
| Silver Lining (The) | F. Paolo Tosti | 60 |
| Star Tide. | M. Piccolomini | 60 |
| No Not Despairingly (Sacred) | J. Christopher Marks | 50 |
| Song of the Reaper | Edmund Hardy | 50 |

PIANO MUSIC BY MME. CHAMINADE.

| | | | | | |
|---------------------------------|---------------|------|------------------------------------|---------------|------|
| Guitare | Op. 32 | 60c. | Eglogue | Op. 76, No. 4 | 60c. |
| Autonime. | Op. 35 | 75 | Chanson Bretonne " | " | 5 60 |
| Toccata | Op. 39 | 60 | Meditation | " | 6 60 |
| Lolita. Caprice Espagnole | | 60 | Pierette | Op. 41 | 60 |
| Les Sylvains | Op. 60 | 60 | Danse Pastorale from Op. 37 | | 60 |
| Arabesque | Op. 61 | 60 | Callirhoe from ..Op. 37 | | 60 |
| Les Willis | Op. 42 | 60 | Pas des Amphores from Op. 37 | | 60 |
| Studio | Op. 66 | 60 | Pas des Echarpes from Op. 37 | | 60 |
| La Morena | Op. 67 | 60 | Valse Caprice ..Op. 33 | | 75 |
| Gigue | Op. 43 | 75 | Air de Ballet. ..Op. 30 No. 1 | | 75 |
| Danse Ancienne. Op. 75 | | 60 | Serenade | Op. 29 | 60 |
| Souvenance | Op. 76, No. 1 | 60 | Minuetto | Op. 23 | 60 |
| Elevation | " " | 2 60 | Libellules | Op. 24 | 60 |
| Idylle | " " | 3 60 | Piece Dans le Style Ancien, Op. 74 | | 60 |

GOOD BOOKS FOR TEACHING PURPOSES.

| | |
|--------------------------|--------------|
| The Pianists Album | price \$1.00 |
| Repertoire Moderne | " 1.00 |


Agents for *Ashdown Catalogue, Peters Edition. Litolf Edition, Lute Anthems*
and Part Songs.

Catalogues and terms furnished on application. Special rates to Teachers and Schools.

Anglo-Canadian  MUSIC PUBLISHERS.
ASSOCIATION,
Limited.

Ashdown's Music Store,

88 YONGE STREET, TORONTO

A Piano  Is a member of your Family.
See that you get a reputable one.



MORRIS




PIANOS


Are giving pleasure to their owners in thousands of
the best homes in Canada.

Her Excellency, Lady Aberdeen, Ottawa, Ont.
The Countess Von Wabenau, Vienna, Austria.
J. A. Simpson, Banker, Dresden, Ont.
A. M. Heron, Consular Agent, Deloraine, Man.
G. C. Easton, Banker, Galt, Ont.
J. W. Scott, Banker, Listowel, Ont.
F. A. Loscombe, Barrister, Kincardine, Ont.
J. D. Nichol, Banker, Lucknow, Ont.
James Smith, Sheriff, Welland Ont.
J. A. Ramsden, H. M. Customs, Pt. Colborne, Ont.
Miss L. Schooley, A. T. C. M., Welland, Ont.
Mr. Beck, Registrar, Vancouver, B. C.
Dr. Tweedale, Warden, Norfolk, Ont.
John Ewing, Registrar, Richmond, Que.
Major Mellon, King's Regiment, Halifax, N. S.
Sergt. Maj. Harcourt, Army Pay Department, Halifax, N. S.
Sergeant Mess Prince of Wales Rifles, Montreal, Que.
James Barry, Customs Dept., Ottawa, Ont.
Thos. Hamilton, Banker, Listowel, Ont.
Mr. Elleridge, Prin. Victoria School, Kingston, Ont.
R. A. Farquharson, Prin. High School, Kincardine, Ont.
Rev. E. P. Archbold, Rector, Halifax, N.S.
Rev. L. S. D. Blondon, Casselman, Que.
Rev. G. Johnson, Rector, Welland, Ont.
P. LaRue, Bandmaster, Picton, Ont.
Harold Jarvis, Vocalist, Detroit, Mich.
Miss Hyland, Teacher, New York, and Hundreds of others.


Some
Recent
Patrons
who
Highly
Recommend
Them
are:


MORRIS, FEILD, ROGERS CO.

R. B. ANDREW, Manager.

LIMITED.

LISTOWEL, ONT.

7% Investment Permanent Stock

ASK . . .

FOR . . .

PAMPHLET

*Sold at Par Value \$100.00 per share, and
other stocks to suit all classes. Loans on
5, 6, 8 and 12 year plans, repayable . . .
monthly.*

The 

PROVINCIAL BUILDING & LOAN ASS'N.

Head Office, Temple Building, Toronto.

THOS. CRAWFORD, M.P.P.,

PRESIDENT

E. C. DAVIES,

MANAGER

Grate

Egg...

Stove

Nat...

Pea...

..Lehigh..

Valley Coal

AT LOWEST PRICES.

ALSO 

PHONE 5043

Best quality Wood always in
Stock.

J. A. HARRISON

Head Office and Yard :

1514 QUEEN WEST (Cor. Fuller).

Telephone 5043.

Branch Office :

57 BROCK AVENUE

Telephone 5473.



THE DOMINION PIANO

Has a reputation of 25 years standing, and is sold by more leading dealers than any other make of piano in the country. What greater compliment can it receive? Write for catalogue and prices to the

Dominion Organ & Piano Co.

LIMITED

BOWMANVILLE, - ONT.

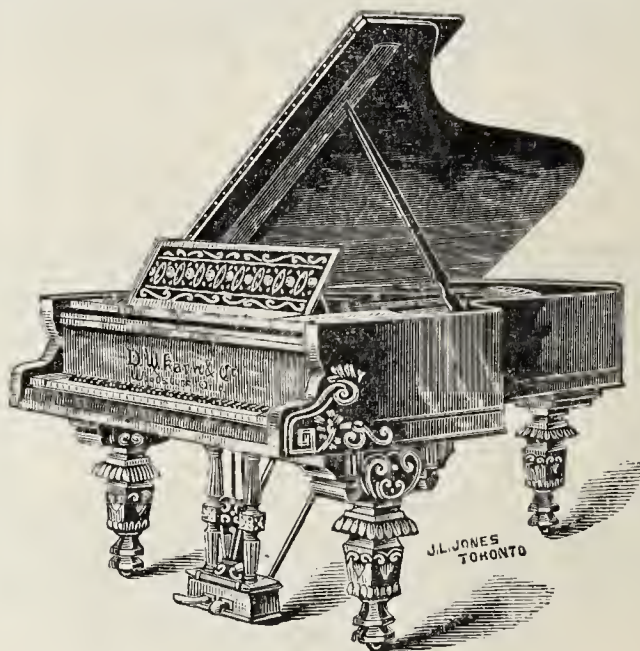
D. W. KARN & CO.

WOODSTOCK, ONT.

MANUFACTURERS OF

Karn Upright Pianos.Karn Grand Pianos.Karn-Warren Pipe Organs.Karn Reed Organs.

KARN
IS
KING



Endorsed
by the
Public and
Musical
Profession.

From MR. W. O. FORSYTH,

Music Director of the Metropolitan School of Music, Toronto.

I wish to express to you my thanks for your courtesy in showing me through your splendidly equipped factories. This was very interesting to me, for I now more than ever understand why your instruments give such excellent satisfaction, made as they are from the choicest materials and by the most skilled workmen.

Leaving Woodstock so early, I omitted telling you the pleasure I enjoyed in playing upon your new scale Baby Grand Piano. It has a most delightfully sensitive action, and the tone is pure and sensuously beautiful throughout the entire scale. I am sure it will be admired by every artist and musician for these sterling and high-class qualities.

All instruments Guaranteed to give satisfaction.

Catalogues of Pianos and Organs sent free on application to

FACTORY AND OFFICE:

D. W. KARN & CO., Woodstock, Ont.

TORONTO WAREROOMS:

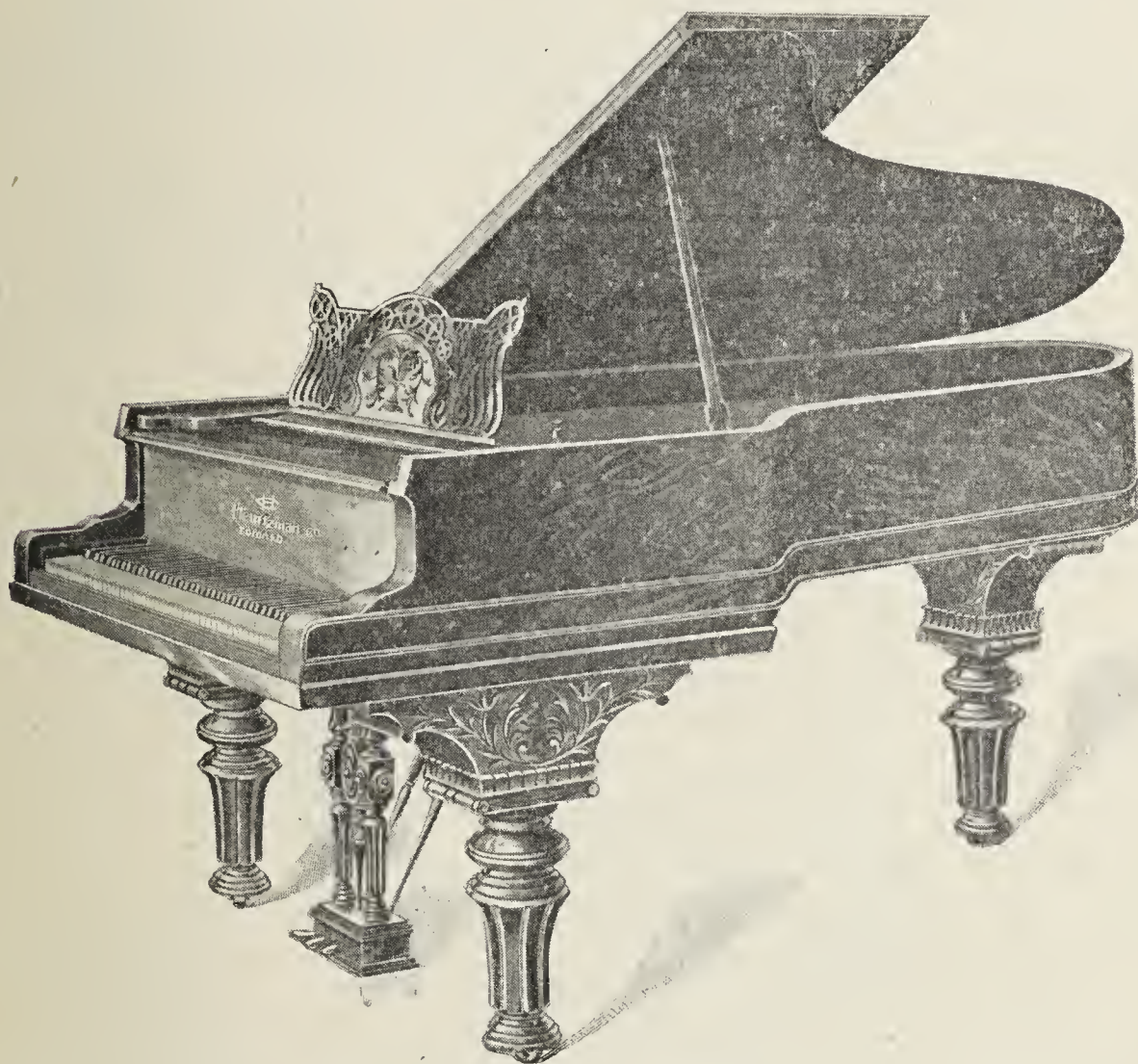
COURLAY, WINTER & LEEMING,

188 YONGE STREET, TORONTO.

The...**MOST ARTISTIC.**

PIANOS IN CANADA.

✿ **A** HALF A CENTURY IN PIANO MANUFACTURING has given us a perfect piano. An instrument that is capable of the finest gradations of tone. Its perfect touch, tone and brilliancy. Its singing qualities are superb. As for durability it has no limit, surpassing any instrument made on the Continent.



USED AND ENDORSED BY THE FOLLOWING LEADING ARTISTS IN THE WORLD:

MADAME ALBANI,

CANADA'S QUEEN OF SONG

POL PLANCON,

THE GREAT FRENCH BASSO

PLUNKET GREEN,

DAVID BISPHAM,

M. Van Der Vere Green,

THE POPULAR CONTRALTO

ELLEN BEACH YAW,

HIGHEST RANGED SOPRANO

RUDOLPH VON SCARPA,

SIGNOR NUTINI,

KATHERINE BLOODGOOD,

CONTRALTO, OF NEW YORK

Madame Sophia Scalchi,

GREAT CONTRALTO

AUGUST HYLLESTED,

THE GREAT DANISH PIANIST

and numerous others, including all the leading Colleges, Conservatories, Convents, in Canada



HEINTZMAN & CO.,

117 KING W., TORONTO

PUPILS AND TEACHERS

Should insist upon
having a



BARTHELMES

PIANO

ACTION

IN THE INSTRUMENTS
THEY BUY ❀ ❀ ❀

The piano action is by far the most important part of your instrument. If it be not sure and reliable in operation the piano is worthless. The BARTHELMES action has won its reputation with the manufacturers of high grade pianos through its absolute reliability. Pupils and Teachers will do well to remember the importance of this suggestion.



A. A. BARTHELMES & CO.

89-91 Niagara St., Toronto.

THE

Gerhard Heinrich Pian

USED AND
ENDORSED BY



Antionette Trebelli
Hubert DeBlank
Sieveling
Camilla Urso
Vanderveer Green
Harry M. Field
I. D. A. Tripp
A. S. Vogt.
Frank Welsman
Theo. Weihmayer
Gonz. de J. Nunez.
Rudolf Ruth
Toronto College of
Music
Toronto Conserva-
tory of Music



GRAND

and

UPRIGHT



USED AND
ENDORSED BY



Metropolitan School
of Music
St. Mary's College
College,
College,
St. Mary's
St. Mary's Convent,
Toronto
Loretto Convent,
Niagara
Loretto Convent,
Guelph
Loretto Convent,
Stratford, and
Hundreds of others



ENJOY AN UNPURCHASED PRE-EMINENCE.

FACTORY AND WAREROOMS:

69 to 75 Sherbourne St.

CITY SALESROOM

Gourlay, Winter & Leeming,
188 YONGE ST. TORONTO

A BIT . . .

OF . .

MUSICAL

HISTORY



PRIOR to the year 1877, the Piano making industry was practically unknown in Canada. Such establishments as existed were on a very small scale. Messrs. Mason & Risch were the first who undertook to prove that Canadians could build an artistic piano, on scientific lines. They have been abundantly successful in their efforts. Over four thousand of their instruments have been sold in Toronto alone, and

there is scarcely a village in Canada where the name of



Mason & Risch



is not known as a synonym for all that is excellent in musical art manufacture.

Their pianos have absolutely no equal in this country. They are used by artists everywhere ; nearly every college in Canada uses them, and they adorn the homes of the cultured.

As manufacturers of musical instruments they are the only Canadian firm who have opened factories in the United States and made their name as well known there as here.

All this means that Mason & Risch pianos are well worthy of their reputation—a reputation which they propose to accentuate by continued care and effort.



Toronto

Warerooms

32 King

St. West.

